MIT's Oldest and Largest Newspaper

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Volume 138, Number 28

Thursday, November 15, 2018

WEATHER, p. 2

THU: 34°F | 33°F
Wintry Mix

FRI: 43°F | 30°F
Rain

SAT: 47°F | 33°F
Sunny

'It's okay to be white' fliers found at MIT

No information on the responsible parties has been discovered yet

By Kaitlyn Hennacy
ASSOCIATE NEWS EDITOR

MIT's Bias Response Team received four reports Nov. 1 of fliers with the slogan "It's okay to be white," which has been linked to white supremacist activism, posted near campus.

Fliers were seen on car windshields parked along Massachusetts Avenue, a traffic cone outside of Hayden Library, a lamppost on the east side of Mass. Ave., and a blue emergency light pole in front of Eastgate, Sarah Rankin, director of the Title IX and Bias Response Office, wrote in a statement sent to *The Tech* Wednesday.

The Tech also saw a partially torn "It's okay to be white" flier on a sign outside Building E52 last Friday afternoon.

No information on the parties responsible for posting the fliers has been found, Rankin wrote.

According to the Anti-Defamation League (ADL), a Jewish organization based in the U.S., the act of posting these fliers near college campuses is a continuation of previous incidents. A post on the anonymous online forum 4chan in October 2017 encouraged users to hang up the fliers in an effort to arouse agitation, and another 4chan post called supporters to hang up posters the night of Oct. 31, 2018.

In its report, the ADL linked the 4chan posts to white supremacists and traced the "It's okay to be white" phrase to white supremacist fliers as far back as 2005.

"White nationalist and other

Fliers, Page 2

ASSEL ISMOLDAYEVA – THE TECH

Eric Schmidt, who served as the Executive Chairman of Google from 2001 to 2015, hosted the 'Engineering the Future We Want' talk held on Nov. 7 in Stata Center.

IVANA ALARDIN—THE TECH

An "It's okay to be white" flier was posted outside E52 as of last Friday.

Employees sue Happy Lamb Hot Pot in Central Square

Nine current and former employees of the Happy Lamb Hot Pot restaurant in Central Square are suing the restaurant for "failing to pay minimum wage and overtime, stealing workers' tips, ignoring paid sick leave laws, and retaliating against employees," according to a press release sent to *The Tech* by Greater Boston Legal Services, the firm representing the employees.

The employees, who worked as wait staff, bussers, hosts, and kitchen staff at Happy Lamb, are asking for $806,000 to compensate for violations of state and federal wage and hour laws since the restaurant's opening in 2016, the press release continued.

The complaint was filed Oct. 30 with the United States District Court in Massachusetts.

"We are waiting for the Defendants to respond to the workers' Complaint and then we will go through a scheduling process with the court," Ting Chiu, staff attorney at Greater Boston Legal Services, wrote in an email to *The Tech* Wednesday.

"The timeline for wage theft lawsuits vary, but we hope that the Defendants understand the seriousness of the workers' allegations and respond immediately," Chiu continued.

Sean Zheng, a former employee of Happy Lamb, said in the press release that the restaurant managers took portions of employee tips for themselves and for family members (some of whom were also employed by Happy Lamb).

Zheng also claimed to Eater Bostonthat when his name was mentioned in a coworker's conversation about the violations, Zheng's manager began decreasing his hours "until there wasn't any work for me to do."

Huan Ning Huang, also a former employee of Happy Lamb, told *Eater* that he was injured while working there but was not permitted to take leave and so had to quit.

He also said that Happy Lamb uses "really, really intense bleach and detergents" to wash dishes and linens, and the chemicals caused him skin irritation, to the point where it felt as though he was "being burned by fire."

The employees are also calling for a boycott of Happy Lamb.

"Students could play a huge role in making sure that the workers' rights are enforced," Chiu wrote. "The restaurant might not ultimately care about compensating the workers. But any business cares if it loses customers. To make sure restaurants don't exploit workers, students can vote with their feet — and in this case their stomachs too!"

—Jessica Shi

Marvel's Stan Lee dead at 95

Lee's work helped to culturally legitimize comics

By Jonathan Kandell and Andy Webster
THE NEW YORK TIMES

Stan Lee, who as chief writer and editor of Marvel Comics helped create some of the most enduring superheroes of the 20th century and was a major force behind the breakout successes of the comic-book industry in the 1960s and early '70s, died Monday in Los Angeles. He was 95.

Lee was for many the embodiment of Marvel, if not comic books in general, and oversaw his company's emergence as an international media behemoth. A writer, editor, publisher, Hollywood executive and tireless promoter (of Marvel and of himself), he played a critical role in what comics fans call the medium's silver age.

Many believe that Marvel, under his leadership and infused with his colorful voice, crystallized that era, one of exploding sales, increasingly complex characters and stories, and growing cultural legitimacy for the medium. (Marvel's chief competitor at the time, National Periodical Publications, now known as DC — the home of Superman and Batman, among countless other characters — augured this period, but did not define it, with its 1956 update of its superhero the Flash.)

Lee was a central player in the creation of Spider-Man, the X-Men, the Fantastic Four, Iron Man, the Hulk, Thor and the many other su-

Stan Lee, Page 2

IN SHORT

Spring housing forms are due Nov. 25 and are available at http://myhousing.mit.edu.

Shuttle service from the Kresge parking lot to Logan Airport is provided next Monday, Tuesday, and Wednesday for the Thanksgiving break at scheduled departure times. Reservations are required, and the cost is $15.

The **deadline to drop a full-term subject** is Nov. 21, next Wednesday. Changes from credit to listener must also be made by this date. Talk to your advisor if you plan to drop a class, and remember to submit the form again after their approval. Half-term subjects offered in the second half of the semester may be dropped through Nov. 28.

There are no classes on Thursday, Nov. 22 or Friday, Nov. 23 due to the **Thanksgiving vacation.** Happy Turkey Day!

Interested in **joining** *The Tech*? Stop by for dinner Sunday at 6 p.m. or email *join@tech.mit.edu*.

Send news and tips to *news@tech.mit.edu*.

BEND AND CLAP

MTG performs the now-classic musical *Legally Blonde*.

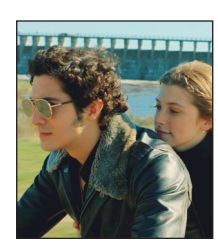
ARTS, p. 5

STEALING CHRISTMAS... AGAIN

The Grinch gives a new take on the old story, with fresh music. **ARTS, p. 3**

PIRATES HO!

The story of Peter before Neverland. **ARTS, p. 3**



HUMANS WITHOUT HUMANITY

El Angel tells a hedonistic tale of crime, nature and nurture. **ARTS, p. 4**

DISEASES AT THE NANOSCALE

The Nanomechanics Lab investigates red blood cell diseases. **SCIENCE, p. 8**

SECTIONS

WEATHER

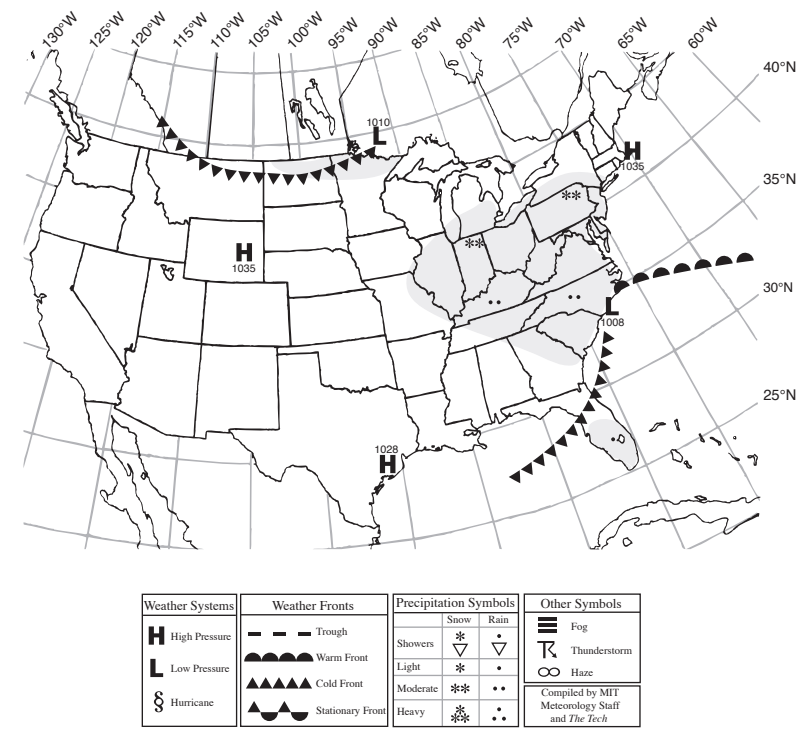
First taste of winter

By Reagan Zimmerman

It's time to break out the hats and gloves for the weather today and tomorrow. Yet another nor'easter will move in from the south tonight, this time bringing a chance of accumulating snow. Overnight, the snow will turn to rain as warm air moves in before a slight increase in temperatures for the weekend. Saturday and Sunday will feature sunny skies with highs in the mid 40s °F and dry weather — a welcome relief from Boston's exceptionally wet fall. On the other side of the United States, wildfires continue to rage through California where over a 100 people have gone missing and nearly 50 have been reported dead. Firefighters continue to battle the three separate blazes across the state, fueled by an anomalously dry year and windy conditions.

Extended Forecast

Today: Increasing clouds. High around 34 °F (1 °C). Light winds.
Tonight: Snow in the evening, turning into rain overnight. Light snow accumulation possible. Overnight low around 33 °F (1 °C). Winds from the east around 15 mph.
Tomorrow: Rainy and breezy. High of 43 °F (6 °C), low of 30 °F (-1 °C). Winds from the north around 15 mph.
Saturday: Sunny with clear skies. High near 47 °F (8 °C), low near 33 °F (1 °C).
Sunday: Sunny with clear skies. High near 43 °F (6 °C).



Situation for Noon Eastern Time, Thursday, November 15, 2018

Lee in 2010 about future projects: 'I just wish there were more time'

Stan Lee, from Page 1

perheroes who, as properties of Marvel Comics, now occupy vast swaths of the pop culture landscape in movies and on television.

Under Lee, Marvel revolutionized the comic book world by imbuing its characters with the self-doubts and neuroses of average people, as well an awareness of trends and social causes and, often, a sense of humor.

In humanizing his heroes, giving them character flaws and insecurities that belied their supernatural strengths, Lee tried "to make them real flesh-and-blood characters with personality," he told The Washington Post in 1992.

"That's what any story should have, but comics didn't have until that point," he said. "They were all cardboard figures."

Energetic, gregarious, optimistic and alternately grandiose and self-effacing, Lee was an effective salesman, employing a Barnumesque syntax in print ("Face front, true believer!" "Make mine Marvel!") to market Marvel's products to a rabid following.

Though Lee was often criticized for his role in denying rights and royalties to his artistic collaborators, his involvement in the conception of many of Marvel's best-known characters is indisputable.

The quintessential Lee hero, introduced in 1962 and created with artist Steve Ditko (1927-2018), was Spider-Man.

A timid high school intellectual who gained his powers when bitten by a radioactive spider, Spider-Man was prone to soul-searching, leavened with wisecracks — a key to the character's lasting popularity across multiple entertainment platforms, including movies and a Broadway musical.

Lee moved to Los Angeles in 1980 to develop Marvel properties, but most of his attempts at live-action television and movies were disappointing. (The series "The Incredible Hulk," seen on CBS from 1978 to 1982, was an exception.)

In 2001, Lee started POW! Entertainment, but he received almost no income from Marvel movies and TV series until he won a court fight with Marvel Enterprises in 2005, leading to an undisclosed settlement costing Marvel $10 million.

Lee's unwavering energy suggested that he possessed superpowers himself. (In his 90s he had a Twitter account, @TheRealStanlee.) And the National Endowment for the Arts acknowledged as much when it awarded him a National Medal of Arts in 2008. But he was frustrated, like all humans, by mortality.

"I want to do more movies, I want to do more television, more DVDs, more multi-sodes, I want to do more lecturing, I want to do more of everything I'm doing," he said in "With Great Power ...: The Stan Lee Story," a 2010 television documentary. "The only problem is time. I just wish there were more time."

Fliers also seen at Tufts

Fliers, from Page 1

racist ideologies have no place at MIT ... and they are at complete odds with MIT's openness to talent from every faith, culture, nation, and background," Rankin wrote.

"It's okay to be white" fliers were found on other college campuses, including Tufts and Duke University, around the same time.

The Tufts Daily reported Nov. 1 that fliers appeared on signs around campus encouraging students to vote, and *The Chronicle*, Duke's student newspaper, reported the same day that fliers were discovered around their dorms. A pumpkin carved with a swastika was found at Duke along with the fliers.

The timing of the incident fell on the anniversary of a similar occurrence that happened last year. *The Boston Globe*reported stickers saying "It's okay to be white" being posted in Cambridge Common and Harvard Square Nov. 1, 2017.

The fliers appeared the weekend before Election Day.

Ivana Alardin contributed reporting.

Solution to Labrador
from page 6

6	1	7	8	4	2	5	9	3
9	8	3	5	7	6	1	4	2
2	5	4	9	3	1	8	7	6
4	9	8	1	2	7	3	6	5
7	2	6	4	5	3	9	8	1
1	3	5	6	8	9	7	2	4
3	7	1	2	6	8	4	5	9
8	4	2	3	9	5	6	1	7
5	6	9	7	1	4	2	3	8

Solution to Samoyed
from page 6

2	4	3	6	5	1
3	5	4	1	6	2
4	6	5	2	1	3
5	1	6	3	2	4
1	3	2	5	4	6
6	2	1	4	3	5

Solution to Special
from page 7

4	2	7	6	5	3	9	8	1
2	9	5	4	3	1	7	6	8
8	6	2	1	9	7	4	3	5
5	3	8	7	6	4	1	9	2
3	1	6	5	4	2	8	7	9
6	4	9	8	7	5	2	1	3
9	7	3	2	1	8	5	4	6
1	8	4	3	2	9	6	5	7
7	5	1	9	8	6	3	2	4

Solution to Bartender
from page 6

■	L	P	S	■	P	A	S	S	■	P	A	L	E	R
N	O	A	H	■	O	M	I	T	■	A	L	I	N	E
A	S	I	A	■	I	S	L	E	■	P	A	N	D	A
S	E	R	V	E	N	O	T	I	C	E	■	G	O	D
A	S	S	E	R	T	■	■	N	A	R	R	O	W	S
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M	I	T	T	■	T	O	O	T	■	A	B	O	D	E
P	O	U	R	C	O	L	D	W	A	T	E	R	O	N
S	U	G	A	R	■	L	A	I	R	■	S	E	E	D
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M	A	S	S	A	G	E	■	■	B	E	A	U	T	S
A	T	E	■	M	I	X	T	H	I	N	G	S	U	P
P	L	A	T	E	■	A	R	E	A	■	R	A	T	A
L	A	T	E	R	■	M	E	A	N	■	E	G	O	S
E	S	S	A	Y	■	S	E	T	S	■	E	E	R	■

CORRECTIONS

The date of MITHenge was mistakenly reported as Friday in last week's In Short. It is actually visible for several days: Saturday, Sunday, and Monday.

MOVIE REVIEW

The Grinch is a heartwarming yet fresh take on a classic story

Human interactions and an excellent soundtrack elevate this rendition of the Christmas fable to a new height

★★★★☆

The Grinch

Directed by Yarrow Cheney

Screenplay by Michael LeSieur

Starring Rashida Jones, Benedict Cumberbatch, Tristan O'Hare

Rated PG, Now Playing

By Maximillian Langenkamp

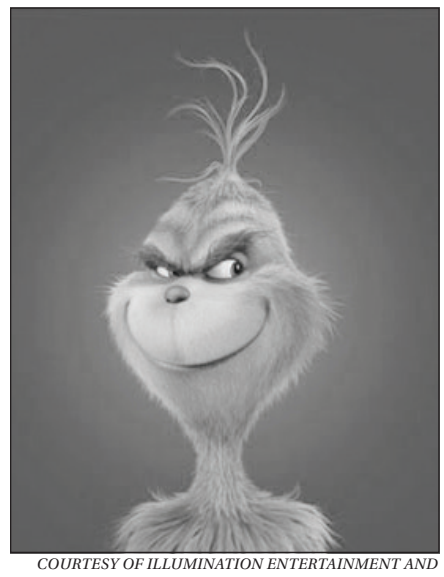
A green furry man attempts to exorcise his loneliness by picking on villagers. After he carries out his big plan, the man learns the spirit of Christmas.

This is the heart of the story. A significant presumption is that we will find the antics of a sour hermit interesting to watch. Also at risk is that the movie collapses into sentimentality. Yet somehow, Yarrow Cheney's *The Grinch* just works.

The Grinch (voiced by Benedict Cumberbatch) is a sweetheart in disguise. While the Grinch in Ron Howard's *How the Grinch Stole Christmas* is strange and dark, coming across as creepy in a way that is difficult to sympathize with, Cumberbatch's Grinch is cynical and childish but also — crucially — worthy of sympathy. Cumberbatch's Grinch may refuse the greetings of the townspeople and steal their presents, but his difficulty in saying the word 'Christmas' and his hatred of Christmas music are convincingly explained by his past. What remains is a man who builds a series of contraptions for his dog Max, and who cares enough to apologise to Max when he realises he has been unkind.

Animals bring humor to the film. The enormous reindeer Fred, Max, and, at one point, even a screaming goat, all act as foils to the Grinch's surly outlook. Aside from the slapstick humor that brings the Grinch back to earth, there is something inexplicably funny and heartwarming about how earnestly the Grinch treats the animals around him. It only makes sense when you realize they're the closest things he has to family. Without the humor injected by these animals, *The Grinch* would not soar to the heights that it does.

The soundtrack is also worth mentioning. Tyler the Creator's music makes several appearances in the film, his parent-approved but no less hard-hitting verses adding a contemporary flair to the movie. In the Grinch's intro song, Tyler raps *"Who is this mean fellow/ With his skin all green and his teeth all yellow?"* and I can't help my smile. I like this rendition of Christmas.



COURTESY OF ILLUMINATION ENTERTAINMENT AND UNIVERSAL PICTURES

Benedict Cumberbatch voices the Grinch.

THEATER REVIEW

This memory is corrupt

A production about trying to regain order over our lives, and realizing that it's just as confusing as our past

By Johnson Huynh
ASSOCIATE ARTS EDITOR

Lights blared. Sound blasted. Darkness fell. A pre-show was delivered. Two minutes passed. Faint outlines hovered in front. Then, things got weird. Performers stood, lined up like soldiers. A deep rhythm vibrated the stage itself, and these nameless actors began to convulse alongside this invisible force. Nothing made sense; reason and time had no place quite yet. It was as if we were witnessing the inner workings of the mind itself. This was *NERVOUS/SYSTEM,* the most recent performance by MIT's Music and Theater Arts Department (MTA).

If you're looking for a narrative to pull you along, turn away. This is not a show of words; it's one of motion. The stage was ruled by the technical aspects: lights forced one scene to blend into another; rolling set pieces bled into one collective scene; and projections cut away to a beautiful scene of the universe. We do get some scenes of interest, though. The main character, who remains nameless, is shown to be receiving some sort of therapy from another person. But this person is surreal in his mannerisms, strange in his advice. Instead of advocating self-care, these mysterious personages bait the main character, goading him to appeal to darker, more impulsive emotions.

At least, this is one interpretation of the countless facets of the performance. Never offering to explain scenes or even slow down its pace, *NERVOUS/SYSTEM* expects complacency from its audience; this is both its strongest and weakest aspect. You are swept up in this orgy of light and sound and feel lost. Other times, the performance remembers to include the audience in its story and opens up to reveal tender moments. These passing memories, depicted by more nameless characters, capture this performance's strength. No technical aspects are used here, save for soft backing tracks or mood lighting. Shout-outs go to the production value. I was left in awe as a projector hanging from the ceiling illuminated something beautiful onto the stage floor. We saw stars. They flowed through the stage to form a swirling galaxy, one of deep blues.

Smaller moments pockmark this hour-long performance. Scenes such as a couple falling in love bring the performance a little bit closer to home. Sure, there is often no reason nor rhyme as to why certain events played out. But it's these intimate looks into the human condition that *NERVOUS/SYSTEM* cherishes. It was as though we were peering into the chaos that is our memories. Just like it, scenes play on repeat; actions are copied again and again ad infinitum until memories become as corrupted as data does. As narratively confusing as it was (if you can even say that there *was* a narrative), the show was a visual treat — a tangle of scenes that somehow added up to a performance.

NERVOUS/SYSTEM

Directed by Andrew Schneider

MIT Theater Arts

Building W97

Nov. 9–11

THEATER REVIEW

Pirates, Sir!

A performance with a large heart, now in a small room

Peter and The Starcatcher

Directed by Sarah Gazdowicz

Hub Theatre Company of Boston

First Church in Boston

Nov. 2–17

By Johnson Huynh
ASSOCIATE ARTS EDITOR

I vaguely remember picking up *Peter and The Starcatcher* in elementary school. It had this gorgeous cover, softly coated with the library's dust. The story was simple: a boy with no name trying to find his purpose in life. It was only at the end that I realized it was an origin story about Peter Pan, the boy who never grew up. That's why I was a little skeptical coming into *the smallest venue* I've ever seen theater be performed in. Could the Hub Theatre Company pull off this rendition of Barry and Pearson's melodramatic novel, one written with such love and affection towards the Peter Pan mythos? The answer is no. But then how is it possible that I found myself loving this presentation of the story more than the novel's?

It took a little bit of imagination. The performance took place in a shoe-box of a room in the First Church. Seating surrounded the actors a la "in the round," a type of performance where the audience sits around the actors. Furthermore, the production couldn't afford to have any bulky set pieces cluttering what little space there was. Couple that with a bare-bones band of just one woman playing the piano with sound effects, and you have some serious technical challenges for the production crew. The way they resolved these truly made this musical special.

For a musical about pirates on boats, there was an inspiring amount of water. They pulled this off by having large swathes of fabric to simulate the rise and fall of the waves. More creative choices saved space in unique ways. People became doors, "creaking" as characters pushed past them, while also serving to stand ready for the next scenes. Even the way the actors "lived" on stage made the room seem bigger than it was. They managed to take all these constraints, and through a wondrous mix of talent and theater magic, *Peter and The Starcatcher*'s world grew to include us.

My only gripe with the performance was how old the actors were. This is more of a personal preference, but I envisioned the cast being portrayed by children. On the other hand, having adults play these roles lended a certain kind of maturity to the play. When Peter (Claire Koenig) slowly comes to realize that life is bigger than the abuse he's suffered through, his face captures the perfect expression, light and carefree. Even the humour has a little bit of maturity to it. There were countless anachronisms that made no sense. An outdated Hollywood reference here or some vaudevillian play fighting, and *Peter and the Starcatcher* became a love letter to all the grown-ups in the room who can remember those scenes.

Along with an older comedic sense, the performance had energy oozing from every possible side entrance. It was though I was watching a *Monty Python* movie. Non-sequitur jokes were played off with such ease that I thought I was watching a zany cartoon rather than a play. Michael John Ciszewski and Joey C. Pelletier really stole the show as Smee and Black Stache as they tip-toe between a comedic duo and a very, *very* gay couple.

All in all, this show was a lovely treat. After everything that's been happening in our country the last few weeks, it was nice to forget about all that for two hours and just watch a boy fly across the stage.

ARTS ARTS ARTS

MOVIE REVIEW

Crime made glamorous

Carlos Robledo Puch goes from simple thief to serial killer

★★★☆☆

El Angel

Written by Luis Ortega

Directed by Luis Ortega

Starring Lorenzo Ferro, Chino Darín, Mercedes Morán, Daniel Fanego

NIC IZZI

Ramón (Chino Darín) and Marisol (Malena Villa) ride on a motorcycle in *El Angel.*

By Ivy Li
ARTS EDITOR

It is Buenos Aires, 1971. Carlos Robledo Puch pulls out two revolvers from the front of his pants and casually shoots two people slumbering in twin-sized beds. This isn't where it begins, but it's an illustrative example of a human lacking humanity. Our fascination with hard criminals stems from their emotional dissonance, but Carlos isn't a hollow shell. When Carlos forms a thieving alliance with Ramón Peralta, Luis Ortega directs our view to their bodies, their hedonism, and their temerity — exploring a homoerotic relationship in a homophobic world. While Carlos and Ramon encounter homophobic men in bars, the film itself isn't homophobic; it drowns itself in lingering glances and revealing skin, faces that are close enough to kiss but never do, and a relationship founded on thievery and bloodshed.

Carlos and Ramón waltz around each other in a one-sided relationship. It's *The Picture of Dorian Gray* without the opera and the fine paintings; Carlos is seduced by the tall Ramón yet he himself carries a swaggering bravado despite his effeminate, baby face. Carlos is a seventeen year old teenager still under his parents' roof: a loving, wonderful home were it not for how helpless his parents must feel. His parents teach him to not steal but are forced to look the other way when it gets too dangerous. It's not their fault, and the film wants you to know this. By the end, Ferro subtly convinces us that it wasn't the moral corruption of Ramón and his family — Carlos's disregard for human life is innate and merely needed a little fire to get going.

Carlos operates on a different mapping than the rest of his family, finding thrill in shooting a gun in the Peralta household and expanding his kleptomaniac tendencies. *El Angel,* a biographical film inspired by his namesake, refers to Carlos: the "Angel of Death" whose face looks innocent, who has a normal family life, but is a serial killer with no qualms about murder. The real Argentinian serial killer Carlos Robledo Puch is less charming; Ramon is a fictionalized placeholder for Puch's real accomplice, Jorge Antonio Ibañez. Together in real life, they commit sexual violence against women, which suggests a vastly different relationship between the two criminals. The change also shifts Carlos's age to be much younger in the film, drawing his home life in as an influence that doesn't stick. It's evident he has a caring mother, a moral father, but in this film, monsters don't only come by nurture —like Ramón — but also by nature — as is with Carlos.

Carlos is lighthearted about the crimes he commits. The first time he robs a gun store, he runs back to grab the bullet packages, risking their operation simply for the thrill of a good haul. While robbing a jewelry store, Carlos playfully puts on earrings stolen from a jeweler and comments that he looks like his mother, giving seductive glances to Ramón, his exasperated partner in crime. But *El Angel* is darkly comedic film steeped in the erotic. After bringing their bounty to a hotel, we see a nude Ramón covered by a towel laying on a bed. In an uncomfortable, intimate moment, Carlos peels the towel away and slowly covers Ramón's groin with the stolen jeweled necklaces.

The film's decisions are immersed in Carlos's sexuality. Observe multiple close-ups of Carlos's fleshy lips. Also watch as each time he murders, Carlos draws two phallic revolvers from the front of his bell bottom jeans. Even when Carlos first shoots a gun in the Peralta household, we get an discomfiting shot of José, Ramón's father, holding Carlos from behind to steady the gun. As for Ramón and Carlos, *El Angel* consummates their criminal relationship without a kiss, without sex, but with a final death sentence delivered by Carlos when he deliberately crashes a car on Ramón's side. Perhaps it's no surprise that Carlos shows a sliver of emotion when his crimes are discovered. He calls home — likely suspecting his parents are in a room with policemen and military, but the film doesn't confirm — and enjoys his fleeting moments of freedom by dancing in the now empty Peralta home he helped to destroy.

CONCERT REVIEW

Various beautiful voices, still one community

A celebration of the diversity around us

ALEXANDER AVERY

The three-part program highlighted the many voices of the community, including LGBTQIA voices, Latinx voices, and the voices of veterans and those lost to war.

By Sophia Chan
STAFF WRITER

Pacing into the First Church in Roxbury, I immediately sensed the ambiance of the room; the church setting was quaint and filled with baroque touches.

As noted by Director Mobley, the purpose of the Every Voice series is to recognize and shed positive light on the diversity within the community. This year, the focus is on the LGBTQIA+ community, the Latinx community, as well as veterans and victims of wars. The music for every community presents a kaleidoscope of styles that highlights the past and the present of each group.

Going into the actual performance itself, the program was both broad and impressive in the number and the range of musical periods it showcased. Each piece had its own merits, but I will feature the ones that I personally found most notable and interesting.

In the LGBTQIA+ community's cantata, the "No, di voi non vo' fidarmi" duet made a truly lasting impression on me. The two women who performed this piece were both sopranos and they executed such contrasting control, legato, and dynamics in their voices that it was brought to life immediately. The harmony between them was very much in sync; it was obvious that they were singing to match the musical emotions of each other rather than just singing off the score. Additionally, the "Tu dulcis, o bone Jesu" piece was one that I found very gratifying in terms of musical technique. In the chorus, the male bass voices formed a powerful and stable foundation, particularly in the up and down passages, while the female voices were very much contained. Overall, I enjoyed the mirroring pattern of overlapping voices.

Transitioning into the Latinx community's vignette, in the "Salve Regina" chorus, it was captivating to hear how the soprano, alto, tenor, and bass voices all replied to one another. The female voices were emphasized here, though the melody was distinct and definitely not traditionally classical. The "Lamentos do Morro" guitar solo provided much entertainment value for me; I really admired that the instrumental voice was also celebrated as part of the community. This piece had several tricky finger techniques, yet Jonas Kublickas did very well in communicating them to the audience through his crisp sound. He also implemented a slightly jazzy feeling that at times reminded me of the atmosphere at a European coffee shop on a Sunday afternoon.

Finally, the Anniversary of War portion of the program provided a nice finish to the concert. I particularly cherished Doug Dodson's "Song of Songs" solo. Not only was his vocal range beyond impressive, his tone was smooth and powerful, with emotion spewing in its rawest form. For "Sleep, Poor Youth", I found that Bradford Gleim had a rich voice while Jessica Cooper had impressive trills; however, their voices didn't quite meld together. Also, I must applaud the children's choir in their performances. The musical technique they demonstrated was exceptional considering how complicated their parts seemed to be. They also did a great job harmonizing with the adult singers. The director had the audience join in which provided a neat, unifying theme to close out the concert.

Besides providing entertainment value and satisfaction, this concert did much more. Traditional classical music used to be dominated by white-dominated culture, yet through performances like these, the Handel and Haydn Society fortifies the idea of strength in diversity, inspiring the reflection of the gentrified musical past as well as the embrace of each and every individual voice of our unified modern community.

Hildegard von Bingen's "O Virtus Sapientae", George Frideric Handel's "In quel bosco" & "Camminando lei pian piano" from *Vendendo amor,* Esteban Salas's "Salve Regina", Thomas Selle's "Kyrie" from Sey mir gnädig, and more

The Handel and Haydn Society

Directed by Reginald L. Mobley and assisted by conductor Dr. Jennifer Kane

First Church in Roxbury & Union United Methodist Church

Nov. 3–4

OPERA REVIEW

When a lumberjack turns into a doctor in rural France...

A farce about the medical profession of 17th century France

Le Médicin Malgré Lui

Composed by Charles François Gounod

Libretto by Jules Barbier and Michel Carré

Huntington Avenue Theater

Nov. 9–11

By Sophia Chan
STAFF WRITER

As a celebration of the 200th anniversary of Charles Gounod's birth, the Odyssey Opera presents this opéra-comique while also preserving original text from Molière's play. Sung in French and paired with English subtitles, the opera features never-before heard recitatives by Erik Satie. Serving to frame the atmosphere of the opening act, the overture performed by the background orchestra was in the major key. It was both cheeky and energetic; the percussion added a special effect.

The plot is split into three separate acts. In the first, an alcoholic lumberjack named Sgnararelle treats his wife, Martine, extremely poorly. When she's left alone to her own thoughts, Martine seeks to plot the most ill-willed revenge against her husband. All of a sudden, two servants of the wealthy Géronte by the name of Valère and Lucas cross paths with Martine, in search of a doctor for their master's daughter, Lucinde. It is later revealed that she feigns the illness the entire time in order to avoid a marriage that her father has set up for her. Martine tells the servants that her husband is the best doctor around, but one that refuses to practice his medicine unless beaten to confession. When they find Sgnararelle in the woods, they thrash him and bring him back to their master's home.

In the following act, Sgnararelle is ironically treated like royalty when he is received in the Géronte household. Then, Lucinde's true lover, Léandre, sings an emotional serenade on both the power and pains of love. Géronte hears this and then continues to complain to the nursemaid, Jacqueline, about how he has arranged for Lucinde to marry a rich husband, yet his efforts are unappreciated. When Sgnararelle begins to diagnose Lucinde's "disease," he states the obvious and provides nonsensical treatments but still impresses the entire household.

In the final act, Sgnararelle employs Léandre as his apothecary in order to return to Géronte's house. He admits to Léandre that he isn't a true doctor and helps distract the Géronte household and arrange for Léandre to elope with Lucinde. When the "doctor" and his "apothecary" return, Lucinde instantly regains her speech abilities, which infuriates Géronte as he realizes the truth behind the matter. Just as Géronte summons a police officer to hang Sgnararelle, Lucinde and her lover arrive to the scene and announce that Léandre has recently inherited a fortune, which prompts Géronte to approve of their marriage. Sgnararelle is freed at last and the entire group celebrates.

KATHY WITTMAN

The ensemble sings together in *Le Médecin Malgré Lui.*

Stylistically speaking, I found both the costumes, staging, and props very appropriate to the time period portrayed. Everything emulated the French revolutionary aura. The flute melody in between Act I and II was also unique in its sound, arousing curiosity leading into the next part of the plot. In terms of vocal and stage performance, the vocal harmony presented by the cast proved to be highly impressive. Whitney Robinson (who portrayed Martine)'s solo stood out in terms of how comical her message was and the power her vocal quality demonstrated. One thing I would like to point out, though, was that during certain choruses, some of the casts' dancing was off-beat from the orchestral accompaniment. However, it is important to note that the cast had to handle much physical movement while singing operatically, especially Stephen Salters (Sgnararelle).

With this opera being the first one I've seen, I very much enjoyed its entertainment value and its skepticism of the medical practice in 17th century France.

THEATER REVIEW

Bend and clap!

MTG's rendition of *Legally Blonde*: The Musical is fun, entertaining, and self-contained

COURTESY OF JULIE HENION PHOTOGRAPHY

Warner Huntington III (Nicholas Freitas '21) sings "Serious" during his date with Elle Woods (Maia Campbell '22).

Legally Blonde

Directed by Phoebe Piercy '20

Performed by the MIT Musical Theater Guild

Music by Laurence O'Keefe and Nell Benjamin

La Sala de Puerto Rico, Student Center

Nov. 9–10, 15–17 at 8 p.m., Nov. 11 at 2 p.m.

By Rogers Epstein

After the original movie came out in 2001, *Legally Blonde* has made it to MIT in musical form. While I know many of the references, I went into this performance having never seen the original material. Thanks to the script, there is no need to know anything about the movie in order to appreciate the show.

The musical begins with Elle Woods (Maia Campbell '22) and her Delta Nu sorority sisters excitedly preparing for Elle's boyfriend, Warner Huntington III (Nicholas Freitas '21), to propose to her that night. However, Warner takes an emotional turn and dumps her instead in order to pursue his dream of being a politician by going to Harvard Law School. To be with him, Elle chooses to study to get into law school. This leads to a very timely scene where Elle interacts with Harvard admissions counselors and convinces them to let her not only to help with "diversity," but also to pursue love. While one of the more unusual scenes in the play, it was one of the most enjoyable. With the context of the Harvard Admissions court case, it's nice to imagine Elle's innocence and eagerness permeating both her application and the show itself.

After getting into Harvard, Elle has to confront the real reason she's there. Warner already has a new girlfriend, Vivienne Kensington (Cassidy Flalkiewicz '22), and Elle doesn't fit in with her hilarious caricatures of Harvard classmates. Professor Callahan (Geoff Hegg '17) is cast perfectly and conveys the aura of a smug law professor who acts as a needed foil for Elle's initial over-enthusiasm. After a pep talk from the amazingly well-played and -voiced hairdresser Paulette Bonafonte (Carina Masuelli '22), and another from the endearing upperclassman Emmett Forest (Michael Mandanas '22), Elle works her way to the top of her class.

The four top students, which of course include Elle, Warner, and Vivienne, get to assist Callahan in defending Brooke Wyndham (Cecilia Esterman '21) against murder accusations. Brooke gets to introduce herself as a workout instructor during the most impressive dance number of the musical, in which the dancers synchronously jump rope while singing.

As the plot thickens, the musical isn't afraid to develop side characters further. Elle helps Paulette gain more dating confidence through the "bend and snap" maneuver, and in another scene she takes Emmett shopping to help him dress the part of an attorney. It's moments like these that remind the audience of Elle's inherently kind nature, and no matter how her goals keep changing through the narrative, she stays true to herself.

The musical ends with Elle outing two witnesses for perjury through her knowledge of straight men and hair, thus winning the case. While this musical is overall a happy one, the script knows to introduce story elements that contrast with this. Moments like when Warner proposes to Vivienne or when Callahan makes an unwarranted advancement on Elle remind the audience that Elle faces a lot of obstacles that can't be overcome with a smile. In the case of the the latter example, this moment helps Vivienne see Elle as she truly is: an intelligent woman who is treated unfairly due to her looks. This change was one of the most unexpected but welcome character developments, veering from the easy trope of keeping Vivienne as the "mean girl."

Overall, this musical provided more details and character arcs than one would expect. While there was always something to follow, the performance prioritizes being fun and enjoyable. This is hit over the head when Elle's happy mind, personified as her "Greek Chorus," berates various scenes with positivity. To balance Elle's battles with sexism, the musical incorporates gleeful stereotypes to keep in theme, exemplified by the song "Gay or European." There is a lot to appreciate in this show, but no matter what, you'll be sure to appreciate it if you go.

Labrador

Solution, page 2

	1	7	8					
					6	1		
		4		3			7	6
	9		1		7			5
7	2						8	1
1			6		9		2	
3	7			6		4		
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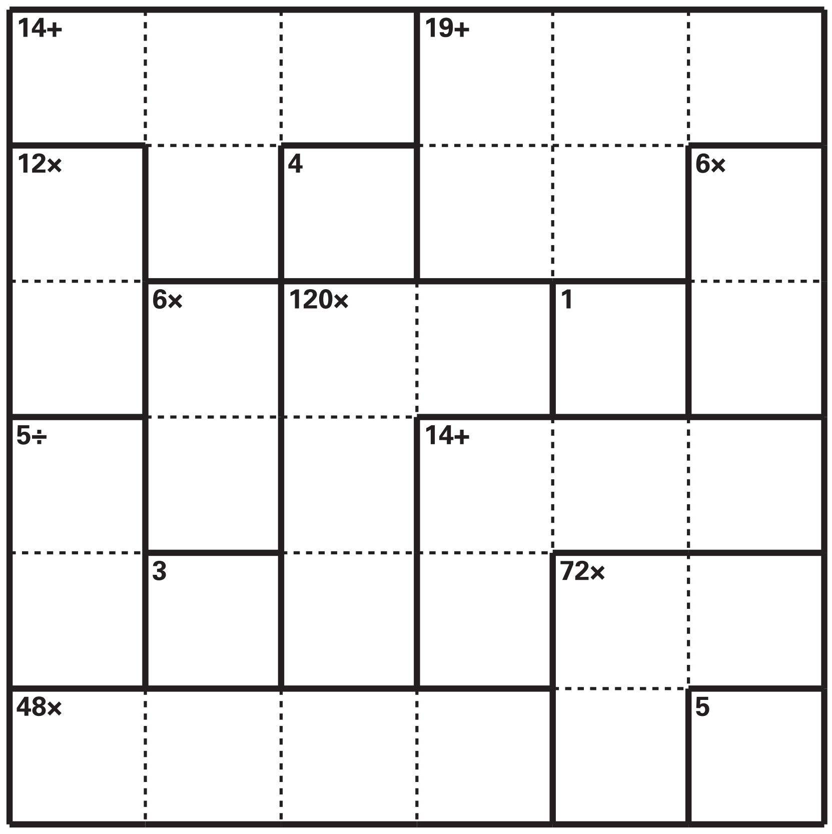
Instructions: Fill in the grid so that each column, row, and 3 by 3 grid contains exactly one of each of the digits 1 through 9.

Samoyed

Solution, page 2



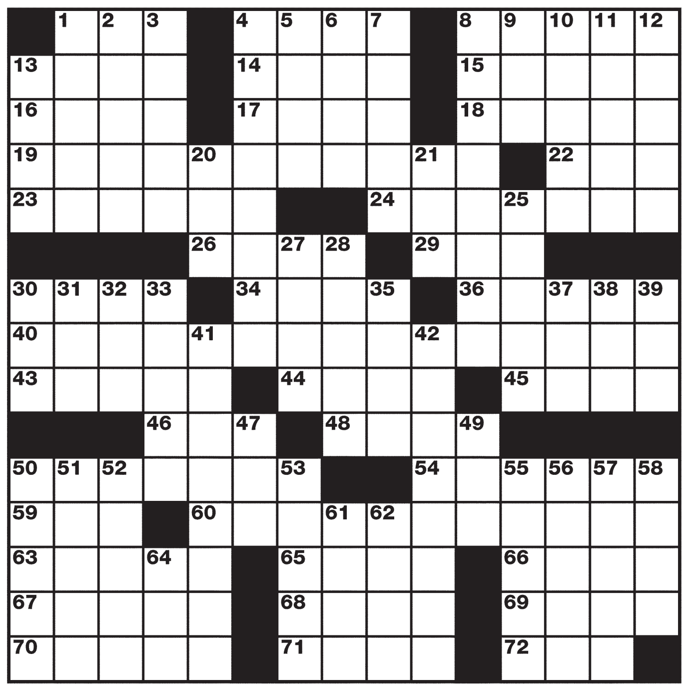
Instructions: Fill in the grid so that each column and row contains exactly one of each of the numbers 1–6. Follow the mathematical operations for each box.

Bartender's Tasks by Gail Grabowski

Solution, page 2

ACROSS
1 Stereo records: Abbr.
4 Football throw
8 Not as tanned
13 Biblical boat builder
14 Fail to mention
15 Drop __ to (write)
16 India's continent
17 Spot of land in the ocean
18 Black-and-white bear
19 Give a formal warning
22 "In __ we trust" (US motto)
23 State with confidence
24 Becomes less wide
26 Egyptian snakes
29 "__ do you think you are?"
30 Catcher's glove
34 Whistle sound
36 "Humble" residence
40 Be discouraging about
43 Coffee sweetener
44 Wild animal's home
45 Sesame __ bun
46 Household cat or dog
48 Break sharply
50 Rubdown at a gym
54 Humdingers
59 Had a meal
60 Get confused
63 Piece of dinnerware
65 Region
66 Pro __ (proportionally)
67 In a little while
68 Have in mind
69 Self-images
70 Opinion piece
71 Complete collections
72 Suffix for racket or auction

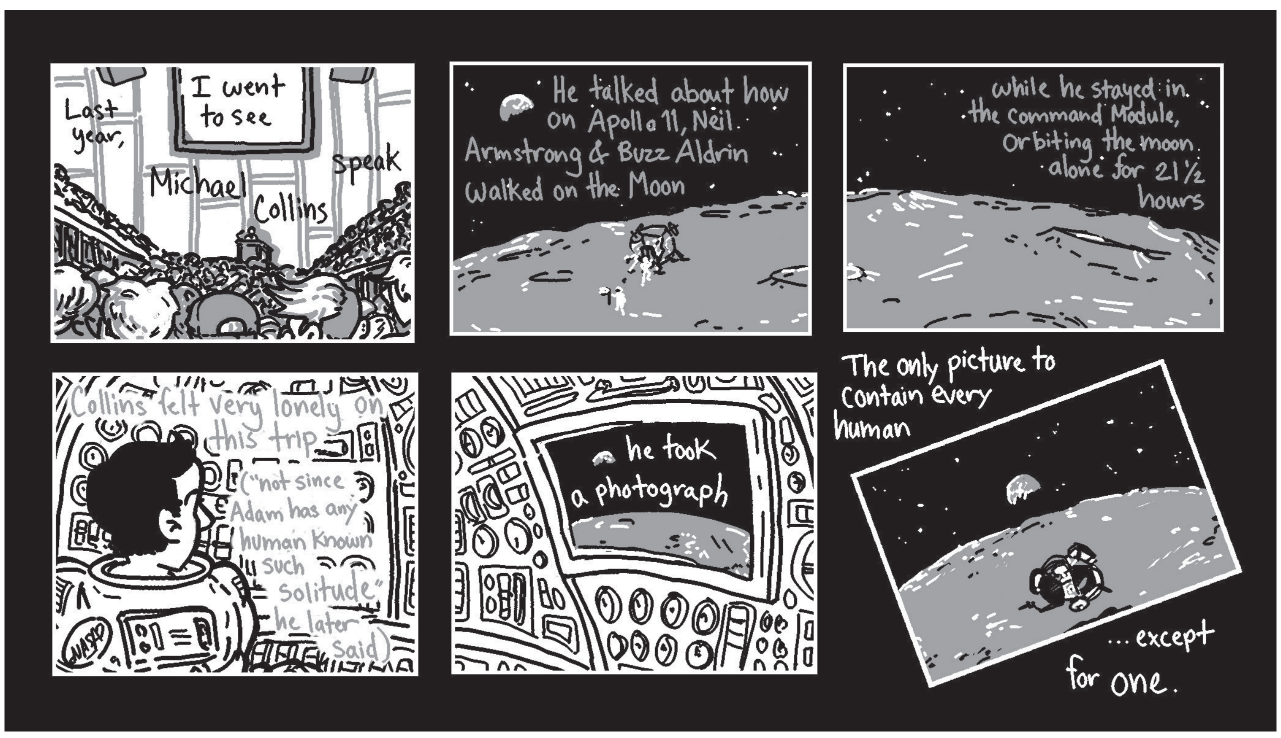
DOWN
1 Misplaces
2 Groups of two
3 Remove whiskers
4 Indicates with one's index finger
5 "Are not!" response
6 River sediment
7 Beer mug
8 New Year's Eve party headgear
9 Pie __ mode
10 Specialized slang
11 Provide permanent funding for
12 Enjoys a book
13 Astronauts' agcy.
20 Historical period
21 Crow's sound
25 After-bath garments
27 Opinion survey
28 Ginger ale and cola
30 Army cops, for short
31 Written promise to pay
32 Harbor boat
33 Ensnares
35 Exact duplicate
37 Rock that's mined
38 Female deer
39 Put a stop to
41 Butter production factory
42 Saudis, for example
47 __ Fridays (restaurant chain)
49 Pigsty
50 Source for pancake syrup
51 Book of maps
52 Chairs and benches
53 School tests
55 Have the same opinion
56 Customary practice
57 Private instructor
58 Resorts with hot springs
61 Elm or oak
62 What radiators give off
64 Coffee alternative



Solitude by Mehitabel Glenhaber

Greenhouse Affect

by Mehitabel Glenhaber

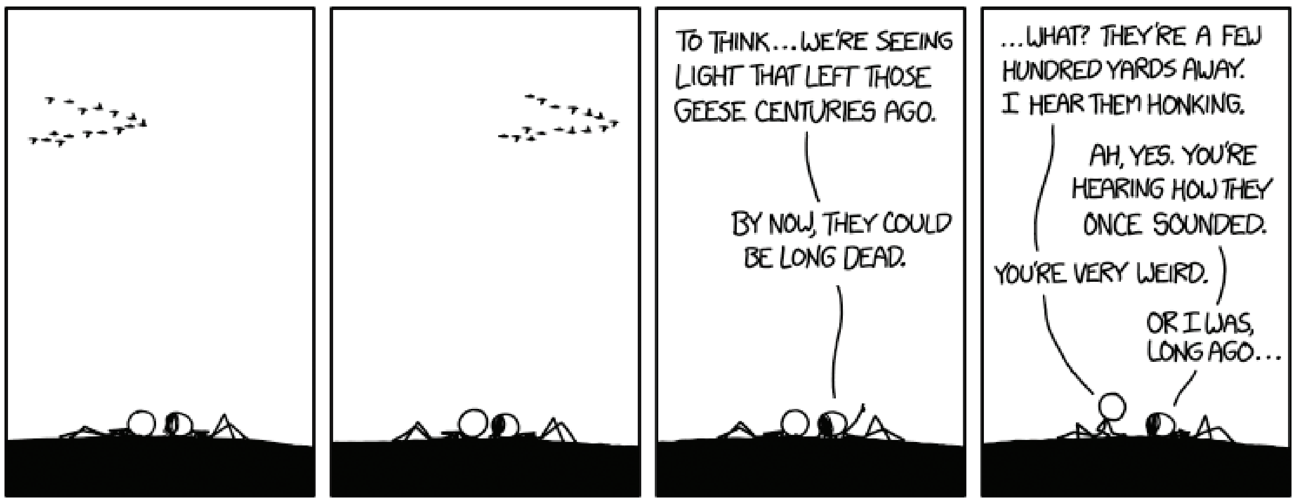


xkcd

A webcomic of romance, sarcasm, math, and language

by Randall Munroe

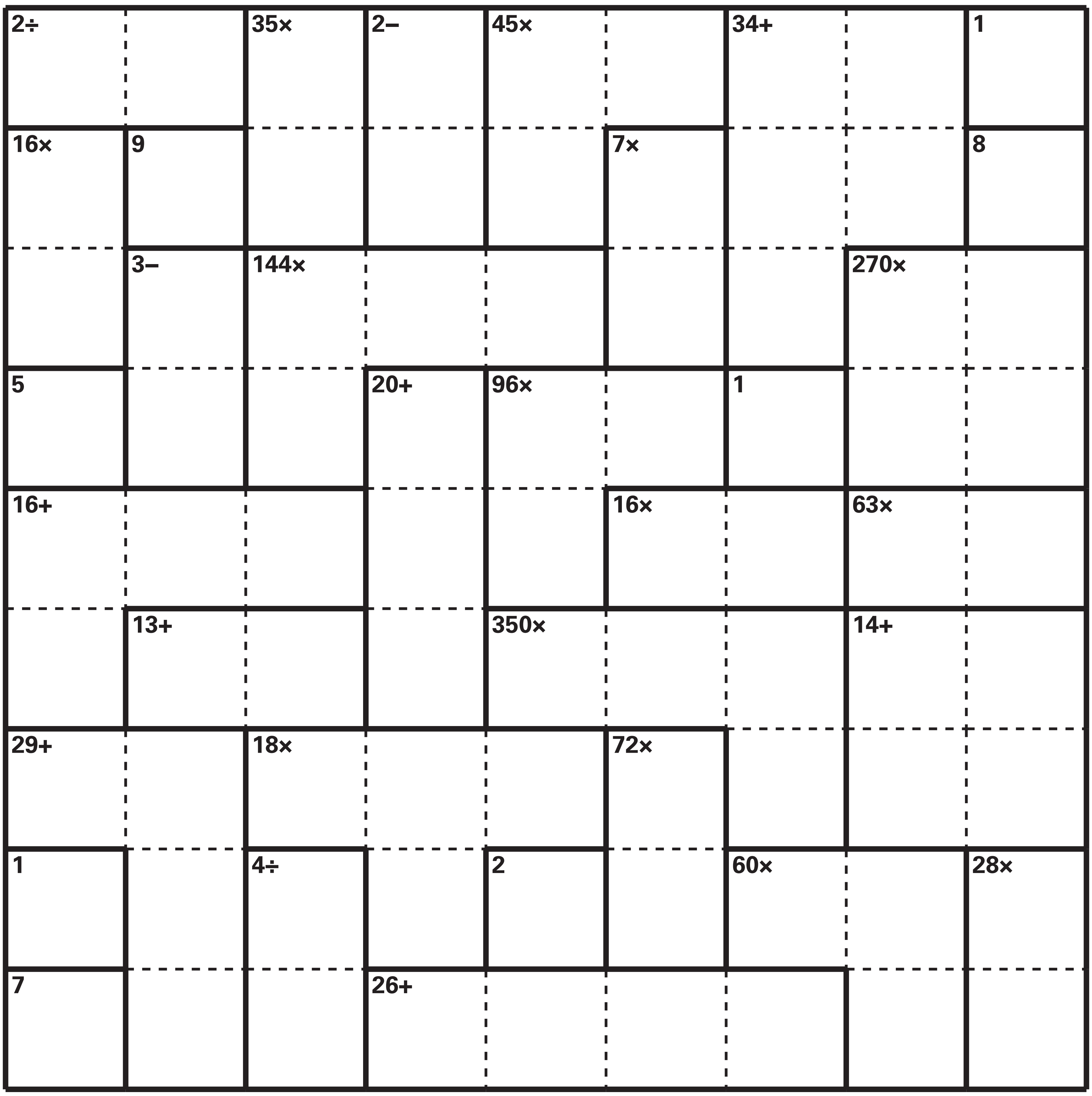
[1440] Geese



Anyway, that's a common misconception. Geese live for a long time; all the ones we can see will probably keep flying around for billions of years before they explode.

Special Request

Solution, page 2



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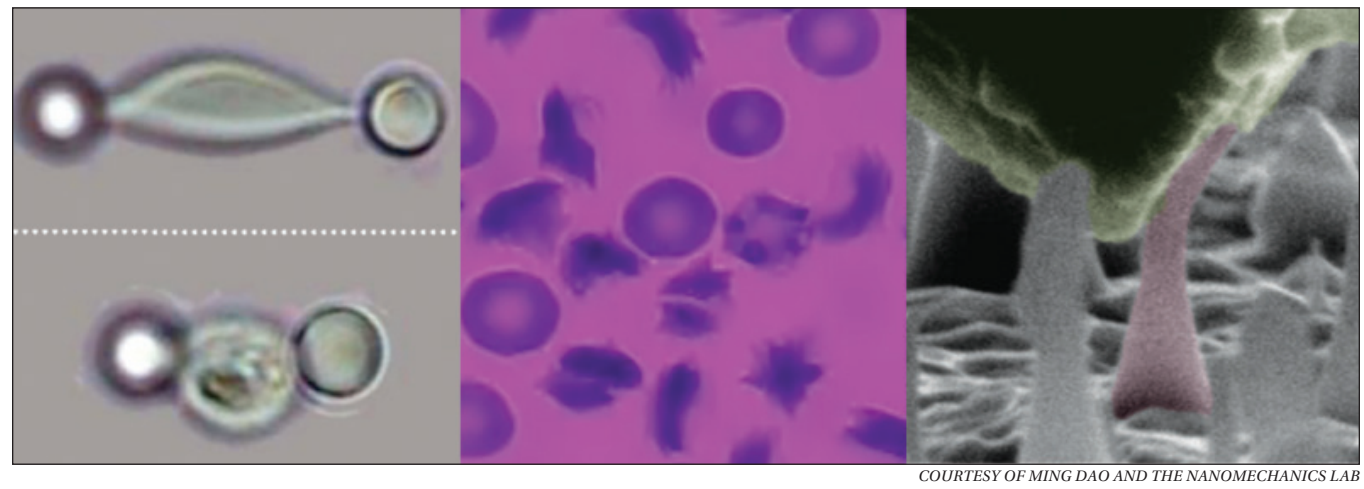
LAB SPOTLIGHT

Understanding diseases at the nanoscale

Researchers at the Nanomechanics Lab investigate the progression of red blood cell diseases with unique tools

By Anushka Ray



COURTESY OF MING DAO AND THE NANOMECHANICS LAB

Ming Dao and the Nanomechanics Lab have developed and used tools to study malaria, sickle cell disease, and nanoscale diamonds. Left to right: Optical tweezers stretching a healthy (upper) and malaria infected (lower) red blood cell, red blood cells sickling under low oxygen conditions, and a diamond nanoneedle bending.

Sickle cell disease is an inherited disease where red blood cells narrow and resemble a "C" shape. Under low-oxygen conditions, the sickled cells block small blood vessels, leading to excruciating pain and even other complications like stroke. In sickle cell disease and other diseases of red blood cells, securing a firm understanding of the problem itself is necessary to finding a solution that will help individuals with the disease. To this end, researchers at the Nanomechanics Laboratory strive to use the mechanical properties of nanomaterials to study the progression of and to understand the mechanisms of sickle cell disease and other life-threatening diseases.

Much of the current research at the Nanomechanics Laboratory has been geared towards diseases that involve red blood cells such as malaria and sickle cell anemia. The most lethal strain of malaria is caused by the parasite *Plasmodium falciparum*. The lab has been using microfluidics and different biomechanics tools such as optical tweezers and the Atomic Force Microscope (AFM) to understand the disease. Cells that become infected with malaria increase in rigidity as the disease progresses. These stiff cells clog microcirculation and hinder their own passage through spectrin networks of red blood cells that screen and filter old cells. They go on to adhere to locations in the tissue, giving rise to many more infected cells. Since each ligament of the spectrin network is around 75 to 80 nanometers in size, it is best to study the inner workings of malaria at the nanoscale.

According to Dao, current drugs for malaria have unwanted side effects, so it is especially important to understand the disease's foundations. "Antimalarial drugs help to cure the malaria-infected cells, but they stiffen the uninfected cells, causing anemia... Gaining a more accurate understanding of the disease can improve these drugs," says Ming Dao, the principal investigator and director of the Nanomechanics Laboratory.

Tools like optical tweezers use a focused laser beam to trap small particles. The laser beam can trap two particles on either side of a red-blood cell, and the time that the laser beam takes to travel precisely measures the distance traveled inside the cell. However, this distance fluctuates for each cell, giving the measurement of the cell's rigidity and stiffness.

The researchers at the Nanomechanics Lab have been studying the mechanisms of sickle cell disease by measuring the kinetics of mimicking the conditions of transient hypoxia — the low-oxygen conditions that cause sickling. The oxygen partial pressure in the microfluidic device can be controlled to study the process of sickling. For example, the oxygen levels can be reduced to observe the gradual sickling of the cells. However all cells are different, so some cells sickle faster and some slower, and when the oxygen levels are raised back to normal, the cells quickly un-sickle. Using microfluidic tools, Dao and the researchers at the Nanomechanics Lab are able to learn about the rates of sickling among red blood cells.

In addition to allowing researchers to investigate minute changes in cells, nanomaterials allow for innovation in drug delivery. In the recent *Science* paper "Ultralarge Elastic Deformation of Nanoscale Diamond,"Dao and his colleagues revealed that a nanoindenter can bend a diamond nanoneedle. This property of diamonds at the nanoscale makes them ideal for cellular drug delivery because drugs can be safely injected into cells without damage. "We don't expect diamonds to bend this much, but diamonds at the nanoscale become very flexible but still strong," says Dao.

Dao and his team at the Nanomechanics Lab are now investigating the applications of nanomaterials to medicine further. "Each person is different, so research in precision medicine can help personalize drugs and maximize the effectiveness of the drug on the patient," says Dao. He is particularly excited by the new resolution and perspective that nanomechanics provides to research. "It is fascinating to study cell mechanics of diseases, because one can often visually see what is going on directly with all the latest nanomechanics tools," Dao says. Studying cell mechanics at the nanoscale provides a detailed look into disease progression and helps researchers like Dao pinpoint treatment targets that attack the root of a disease.